The Negro Music Journal

$1.00 Per Year
10c. Per Copy

Copyright 1902, by J. Hillary Taylor

... A Monthly Magazine ...

Vol. I — OCTOBER, 1902. — No. 2

Contents:

Slave Singing at Midnight,
H. W. LONGFELLOW

Elizabeth Taylor Greenfield, a Sketch
A. C.

Mental Concentration in Piano Practice
FLORENCE PENDLETON

A Child's Musical Education
J. HILLARY TAYLOR

A Few Words on Harmony
ALBERT L. NEAL

A Plea for Investigation
AGNES CARROLL

Advice to Beginners
H. C. PARSONS

Advice to Young Musicians
SCHUMANN

Some Interesting Books

What "The Concert-Goer" says of "The Negro Music Journal"

Editorials

Musical Notes

Devoted to the Educational Interest of the Negro In Music.

Printed by P. Edw. Clifford, 301 7th Street, S. E., - Washington

"Time tests the works of men as it tries their hearts. In music, as in every other art, what is pure gold comes out of the furnace-heat; the dross is burned away.—Paderewski.

Contents for October:

A Slave Singing at Midnight, H. W. Longfellow - - - - - Page 17
Elizabeth Taylor Greenfield, (A Sketch), A. C. - - - - - - 18
Mental Concentration in Piano Practice, Florence Pendleton - - - 19
A Child's Musical Education, J. Hillary Taylor - - - - - - 21
A Few Words on Harmony, Albert L. Neal - - - - - - - 22
Some Interesting Books, J. H. T. - - - - - - - - 23
A Plea for Investigation, Agnes Carroll - - - - - - - 25
Advice to Beginners that Equally Applies to Advanced Pupils, H. C. Parsons 27
What "The Concert-Goer" says of "The Negro Music Journal" - - - 27
Advice to Young Musicians, Schumann - - - - - - - 29
Editorials - - - - - - - - - - - - 30
Musical Notes - - - - - - - - - - - - 32

Why Every Person of Our Race Should Subscribe for "THE NEGRO MUSIC JOURNAL"

Because: It is the only Journal devoted to the culture and education of our race in music.

Those who read and study its contents, will become intelligent teachers, students and music lovers.

Students and teachers need other helps than those they now have, to become fully able to appreciate the best that there is in music.

Teachers and educators, or any one versed in the art, will have a medium through which they can help others by putting forth their own thoughts and theories gathered from experience.

We cannot appreciate and fully love the best in music unless we know of it and continually live with it, absorbing all that it has to give.

It will help to make the home cultured and happy, the individual intelligent and thoughtful, the student and teacher "up to date" and alive.

It will help the choir, music club, choral society band and orchestral members to better understand the art which they so love, and to which they give so much time and thought.

No one can very well do without it and be posted upon the doings in musical circles the country over.

It treats not only the technical, but the historical biographical and theoretical sides of the art in a way that students, parents and music lovers can understand and appreciate them as well as the experienced musician.

Our race is naturally musical: hence needs to have this natural talent given an artistic training, which will lend greater value to the musical individual.

It sells at a price within the means of the music student, teacher and music lover.

Address

"THE NEGRO MUSIC JOURNAL,"
J. Hillary Taylor, Editor
WASHINGTON, D. C. 111 D STREET, SOUTHEAST

THE LIBRARY OF CONGRESS,
Two Copies Received
OCT. 9 1902
Copyright Entry
Aug. 7, 1902
CLASS A XXc. No.
3405
COPY B.

Devoted to the Educational Interest of the Negro in Music.

The
NEGRO MUSIC JOURNAL

Music is an Echo from Angelic Choirs.

A Monthly Periodical.

COPYRIGHT 1902, BY J. HILLARY TAYLOR

VOL. I. WASHINGTON, D. C., OCTOBER. 1902. No. 2.

The Slave Singing at Midnight.

H. W. Longfellow

Loud he sang the Psalm of David!
He, a Negro and enslaved,
Sang of Israel's victory,
Sang of Zion, bright and free.

In that hour when night is calmest,
Sang he from the Hebrew psalmist
In a voice so sweet and clear
That I could not choose but hear.

Songs of triumph and ascriptions,
Such as reached the swart Egyptians,
When upon the Red Sea coast
Perished Pharoah and his host.

And the voice of his devotion
Filled my soul with strange emotion;
For its tones by turns were glad,
Sweetly solemn, wildly sad.

Paul and Silas, in the'r prison,
Sang of Christ, the Lord arisen,
And an earthquake's arm of might
Broke their dungeon-gates at night.

But, alas! what holy angel
Brings the Slave this glad evangel?
And what earthquake's arm of might
Breaks his dungeon-gates at night?

Elizabeth Taylor Greenfield

A Sketch

THE year 1809 gave birth to many whose deeds brought them to public honor. Chopin, stands out as being a bright light of this period, whose musical deeds brought him much renown.

Amidst him and other shining lights we find the great Negro contraltress Elizabeth Taylor Greenfield, known as "The Black Swan." This natural singer was born at Natchez, Miss., 1809. She was carried to Philadelphia when only one year old by a Quaker lady whose sir-name was Greenfield. This lady proved herself a friend to the Negro babe: and because of her kindness and care, Elizabeth bore the name Greenfield.

As this girl advanced in years, she began to love music and spent a good bit of her time singing and playing on the guitar. There lived a white family in her neighborhood whose name was Price. There was a young lady of this family who was a good pianoforte performer and well versed in the rudiments of music. This young lady learned of Elizabeth and became very anxious to hear her sing and accompany herself upon the guitar: so our little wonder was invited to the Prices' home.

When Elizabeth went, Miss Price asked her to sing:—she did so; although the fact of its being her first time to have an earnest listner, made her somewhat nervous. However, she sang so well, Miss Price offered to play the accompaniment on the piano for her. The sweet clear voice of our prodigy rang through the house so charmingly; its every occupant staelthily entered the parlor: and when the song was concluded; Elizabeth was surprised by a thrilling applause. These people became seriously interested in her and the young lady began to instruct her in the rudiments of music.

She fearing the disapproval of her guardian, did not tell of her music lessons. Some one aiming to crush her hopes, gave Mrs. Greenfield the information. This kind lady called Elizabeth to her and asked her if it were so that she was taking music lessons. The girl told the plain truth about the matter. In answer to this, Mrs. Greenfield requested her to bring the guitar and sing a song. Elizabeth did so and was rewarded by the promise of her guardian, that she should have whatever she wished.

In 1844, Mrs. Greenfield died, leaving Elizabeth a handsome fortune. The will was disputed bitterly, and it is believed our favorite singer never got this fortune. Therefore, she was thrown upon the world on her own resources. Miss Greenfield resolved to go to Western New York. As she was crossing Lake Seneca *en route* to Buffalo, she sang one of her songs and her voice was so thoroughly musical, it captivated the travelers, especially Mrs. Potter, who entreated her to sing more until five or six songs had been sung, then growing interested in Elizabeth and learning some of her history, she invited her to her home in Buffalo. This lady arranged to have a private gathering of all the elite of Buffalo and they were entertained by Miss Greenfield. Here, as elsewhere, her truly musical voice won her many friends, some of the "Buffalo Musical Association," becoming so impressed that they planned a public concert for her. This was effected admirably and Miss Greenfield sang to a full house October 1851. The comments of the daily newspapers were most commendable. She was weighed beside Jenny Lind, Parody, Kate Hays and others, and was found wanting only in a small part. From this time we begin to hear of her as the "Black Swan."

The Rochester folks were anxious to hear the Negro wonder, hence the "Black Swan" was invited to sing in their city. She appeared there March 7, 1853. Her audience was agreeably surprised and their comments gave high honor to her ability as a vocalist. Elizabeth was ambitious. Although she had received so many valuable comments, she realized that her voice was not a cultivated one: hence she determined to make it so. With this hope she sailed for England April 6, 1853 and arrived at Liverpool April 16, 1853. When she reached there she learned that the means through which she was to receive her livelihood and tuition had proven thoroughly deceptive. She had given her confidence to the wrong person. So in this new world, without a friend she found herself homeless and moneyless.

She determined to go to Lord Shaftesbury, of whom she had heard as being a very large-hearted person. He listened to her story with generous attention and after learning conditions immediately gave her a letter of introduction to his lawyer.

It happened that Mrs. Harriet Beecher Stowe was in England at that time and through her, Elizabeth was introduced to many of England's best people, one of these being Sir George Smart, who offered his service to give her a rehersal before she appeared in public there.

After her stay in England, she returned to America much improved. Her time was hence forth spent in teaching and singing at intervals until her death in 1876. As you have seen, Miss Greenfield's life was not easily spent after the death of her guardian. The rugged road she traveled taught her to aim to smooth the path for others.

She was a pleasant person to meet. Although not beautiful, she had the power of impressing most people.

A. C.

Mental Concentration in Piano Practice

Florence Pendleton

THE best music teacher I have ever known placed very little stress upon the amount of time spent at the piano, but was exceedingly careful about the way in which even the smallest portion was employed.

If we could only succeed in teaching our pupils that upon their mental attitude during practice depends their success or failure, our work would be much easier and their progress more certain.

The great need of almost all music students the world over is the power of complete mental concentration. And when we remember that our advancement in any line of study is just in proportion as we possess and exercise this power, we can readily see that it is the very keynote of success.

The country is full of students (?) who have practiced from one to two hours every day for years, and whose minds are still uncultured and unable to grapple with real difficulties. Their physical or technical exertions have not been accompanied by rightly-directed mental efforts: hence their time has been worse than wasted, for they have formed habits of carelessness and inattention, hence their minds will possibly never regain their natural freshness and vigor. This state of affairs should not be allowed to exist: and each true teacher should put forth every effort to bring about a revolution. One reason children grow up with but little power of concentration, is, they are made to practice after they are tired.

There are persons who force little children to practice an hour at a time without stopping. This is simply barbarous, for it is impossible for young children to keep their minds upon one subject for so great a length of time. After they become tired and restless, every moment spent at the piano is positively injurious for they are falling into habits which it will take almost superhuman power to eradicate.

Earl Victor says in regard to the study of music: "What the student needs and must have in order to progress in his studies, is regular and systematic time to *Practice* thinking. Teachers of music should know more about psychology, that they may be able to train their pupils to think and to form habits of concentrated attention according to mental and scientific laws. This power of concentration is partly a gift of nature and heredity, but to a very large extent it can be cultivated. This must be done by the persistant, continuous exercise of strict determination and willpower. And no mind is really cultured until it possesses this power.

I will endeavor to tell some of the things which must precede and accompany the obtaining this condition of complete mental concentration.

The spirit of humility must precede advancement of any kind. The Bible says: "Except ye become as little children ye shall not enter the kingdom of heaven," hence the more childlike we are today in spirit the more easily can we enter the kingdom of music and knowledge and power. It is only an emptied mind that can be a concentrated mind: it must be emptied, first of all, of conceit; there is more hope for a fool than for a conceited musician.

It must rid itself of idleness and sloth; it is only to the patient worker that the vision is given and the angel appears.

In fact, it must be devoid of all that is not in keeping with that calmness and composure which always bespeaks strength.

Then and only then, is the mind ready to launch itself upon the wide and mighty sea of complete mental concentration. Then it is that the waves of power come rolling in, and the birds sing and the breezes blow, and the student feels thrills of divine inspiration, and "hears in his soul the music of wonderful melodies." But this condition does not come in a day nor an hour; sometimes it is after years of patient toil and struggle, when one has begun almost to despair, that this blissful experience dawns upon him and remains his own.

As Mathews would say, "This state is obtainable only through conflicts, in which one after another, the evils of nature are met and overcome; nor yet by conflict only, but by conflict met and sustained by Christian love and faith." This is the condition toward which all true musicians are looking and working.—THE MUSICIAN.

The man that hath not Music in himself
Nor is not moved with concord of sweet sounds
Is fit for treasons, strategems, and spoils.

—SHAKESPEARE.

A Child's Musical Education

J. Hillary Taylor

GOD has thrown in our midst no greater being than the child: for therein lies the possibility of pure manhood or womanhood, or depraved manhood or womanhood. As to which of these types the child will be in possession of at maturity, depends upon the training it shall receive during its childhood.

Parents so often forget or never reflect upon this great truth, that the child of today will be the man or woman of tomorrow. Parents who have this truth deeply impressed upon their minds, will be very careful as to the training of their young. The little care given to the correct training of the child by the majority of parents, is the poison which is eating away the lives of thousands, today. I would plead with you to ARISE! from this lethargy, indolence, or oversightedness and put on the stable robe of activity and earnestness.

It shall be my endeavor, in this talk, to give parents a few hints as to the education of their children in music.

The desire of parents to give their children a musical education, should presuppose a certain knowledge of and sympathy with art in general. It should be a cultured home, surrounding the child with artistic inspiration and human sympathy; that should be the abode of the music student. If music be an art whose influence is toward the moral and intellectual upbuilding of those who study and seriously reflect upon it, then certainly it is an art that should enlist parents' sympathy and good will.

Having discovered talent in your child, and being able to sympathize with art and artworkers; the next important step is that you place it in the hands of a capable music teacher. Nor should you neglect its general education, for the longer and deeper it is generally educated, the sooner will it begin to fully understand and love the musical art.

If you desire your child to become a music teacher, amateur, virtuoso or composer, it is necessary that you put it under a competent teacher as early in life as possible, say at the age of eight or nine. This means that its general and musical education will progress simultaneously. As to the number of years one should study to become a musician it is impossible to say; such depends upon natural adaptability, means at the parent's command, earnestness of the student, ability and character of the teacher, musical environment, etc.

In the selection of a good teacher, you need to use much discretion, indeed, for upon your selection depends the success or non-success of the child's artistic career.

A few hints as to the qualifications a good teacher should possess, are appropriate. One should first of all be a man or woman of stable moral character; he should be well-equipped intellectually and musically to guide your child aright, during the years it would be under his tuition; he should use good music only, in his method of instruction; and lastly, he should possess a sympathetic, non-conceited, God-like and patient nature.

The parent who knows something about the art will, as a rule, select a good teacher: hence, parents should endeavor to acquire a fair knowledge of music. This can be accomplished in various ways: by directly studying the technical and theoretical sides of the art, by studying the historical and biographical sides, or lastly by making one's self an intel-

ligent listener, which means you must continually hear good music well executed. For those whose cares are too many to allow them time to study music systematically, a good knowledge of the art can be obtained through the constant reading of good books on musical and kindred subjects, augmented by a frequent attendance of good concerts, recitals and musicales. By embracing some of these means, parents will become better able to supervise the musical education of their children.

In conclusion, I would say: study yourself, study the art, study your child, study how best you can assist the teacher's work, and degree by degree, you and your child will become able to get from the beloved art all the riches she so abundantly bestows upon the patient, persevering, toiling and virtuous soul.

A Few Words on Harmony

Albert L. Neal

PRESUMING you to be thoroughly conversant with all that is usually treated of under the heading of "Rudiments of Music," such as the staff and its relation to pitch: note in relation to time; scales, intervals, transposition; "time signatures," simple and compound, I will proceed to consider that branch of the musical art entitled—Harmony.

The study of harmony is of the greatest importance to the man who would have a clear conception of music and an intelligent appreciation of its many beauties. In a general way it may be said to teach, first: the connection and classification of chords; second: harmonic progression, or the relation of chords to each other; third: the art of writing chords grammatically. From this it will be seen a knowledge of harmony confers upon the possessor an analytical as well as a practical power. But in order that we have a clear understanding of the subject, it is requisite that we go to the root of the matter and seek the origin of harmony in natural phenomena. I will say that a string of sufficient length and tension to give C″ will when set in vibration, emit other sounds termed harmonics: which by investigation prove to bear to the root, the relation of an 8″, 12″, 15″, 17″ and 19″.

These sounds furnish the fundamental chord of nature. We may discard the first three sounds and examine the remaining. We find that nature herself furnishes us with our first major triad. A major triad consists of a prime, *i.e.*, C-major, third and a perfect fifth.

All major chords are similarly constructed. To write further on the subject would require a few illustrations: in fact, what I have already said should have had some, but it is my intention to dispense with them for the present.

I will conclude by asking my readers to study closely what has been stated, as on the mastery of these first principles, your future success almost entirely depends.

Some Interesting Books

THERE is no art or science at the present day that has not a literature devoted to its interest. Modern educational progress has long ago seen and felt the necessity of having such a backbone, as literature, to strengthen and uphold its various parts. Literature, painting, sculpturing and architecture have their literature. Printing, manufacturing and agriculture, have a literature ; theology, geology, and geography have a literature; and lastly music has and is yearly becoming richer in her legacy of musical literature. It is musical literature to which I specially desire to call our readers attention. For one to become an intelligent music teacher, student or music lover, he or she must cultivate the habit of systematic reading upon all important musical subjects.

It means a little trouble to become a good reader and observer. One should pratice economy in the selection of reading matter. Ascertain what books have most value for you in your peculiar sphere of usefulness, then obtain and thoroughly read and digest them.

I shall talk about a few of the books of an interesting and learned Boston musician and writer Mr. Thomas Tapper.

"Music Talks With Children," published by Theodore Presser, of Philadelphia Pa. is a masterly little work prepared for the young mind. A few of the interesting and instructive chapters found in this volume are: "What the Face Tells," "Why We Should Study Music," Music In The Heart," "Listening," "The Classics" "What We Should Play," "The Greater Masters" "The Lesser Masters," "Music and Reading," "The One Talent," "How One Thing Helps Another," etc.

In the first chapter, "What The Face Tells," the author gives the child an impressive picture upon which to gaze and meditate. The importance of laboring from the heart to help others, forgetting himself ; laboring that his light shall shine before others and not before his own eyes, in which he can selfishly glory; the importance of self-denial, of self-forgetfulness, are beautifully taught through this charming little picture.

Chapter second, 'Why We Should Study Music, stimulates the young mind to embrace the art because it will give much happiness ; enable one to make others happy ; because it will teach discipline ; bring before the mind beautiful and pure thoughts to brighten the darker paths of life.

Skipping several chapters, we come to the eighth, on "The Classics." Here he interests the young, in the elements that constitute the classics telling them that good thought expressed in a masterly way, makes the classics, dwelling on the necessity of this thought coming directly from the heart, in order that it may possess intrinsic value. Further on, one learns why we appreciate the classics, and why, some sooner than others. The chapter is prolific with rich gems of thought that a teacher should bring to bear upon the mind of students. The book is specially prepared for children, yet matured persons will find it interesting and very tenacious in its effect upon the mind. This volume should reach children (too small to read and understand its contents) through the teacher or parent as the author makes known in the "Preface."

In the "Appendix" of this book will be found a list of very instructive books to which

the writer has made reference through the various chapters.

Other interesting books by the author are: "Pictures of the Great Composers for Children," "First Studies in Music Biography," "Chats with Music Students" "Child's Music World," and "Music Life and How to Succeed in It."

Space will not permit a further description of his works; but those interested will find each volume mentioned to be very useful in helping one towards a better knowledge and appreciation of music-art.

The publisher of all the volumes mentioned with the exception of "The Child's Music World," is Theodore Presser of Philadelphia, Pa. The latter is published by the Hatch Music Co., of the same city.

In conclusion, I will say a few words about "Music Life and How to Succeed in It." This book is especially one for the teacher, old or young. The valuable hints given therein, will ever help one to better value the musical art; to better prepare himself to teach it; to know something about subjects outside of music; to be a *business* man as well as a professional man, and to not merely labor for the coin one might receive, but for the good one may accomplish towards ennobling souls, inspiring young minds towards higher ideals, and valuing purity in both art and humanity.

—J. H. T.

A Plea For Investigation

Agnes Carroll

ONE who has lived with the best in music, can scarcely give credit to his own ears, when hearing certain expressions on the subject of music. How it is that so many generally educated people will insist on looking upon music as a thing worthy of little consideration, that it is needed only when all seriousness has gone pass—is a something almost beyond the comprehension of earnest music lovers. There is one reason for this crude idea. It is the same that holds true for the lack of interest in other things, and this is, man's slowness to create confidence in anything put before him. Far-reaching as are the lands this side of the Atlantic, can we not see Columbus pleading at the different courts, for the means to prove to his fellowmen that these same lands existed?

And, oh! did he not die disappointed, even begging that the chains, which were but the symbols of man's distrust, be buried with him.

Again, when a steamboat was brought before the eyes of the public, how eagerly did not they look on and await the moving of this boat with their mouths already fixed for laughing, and their hearts full of the belief that Fulton would go down in history as a public "bluff" or enter a society of maniacs?

But we need not numerate the many things which have fought for an entrance into the confidence of man. It seems to be in his nature to doubt until strong and substantial proof has been forçed upon him.

This being so, it must be concluded that music was to have been jeered at and misunderstood for its time; but there are some important reasons why it should now begin to burn its way into the hearts of man. Music has proven its sacredness for it would be very difficult to find a church that would entirely dispense with it. Thanks to Palestrina! for it was he who set us aright on this point. When the sacredness of this art was disputed and many doubted its high mission *i.e.*, of exhaulting the praises of God, Palestrina, a devout lover of God, questioned his soul for the solemnity which he there felt, and the answers were given forth in sweet heavenly strains that thrust asunder the doubts of man.

Henceforth, there is with us no question of the fitness of music being used in our churches. Now, if we love a thing well enough to connect it with our religious exercises, whether we admit, realize it or not, we *do* respect and value it. If we respect and value a thing, it is worthy of our most serious attention. Inasmuch as it is true that "a thing that is worth doing, is worth doing well," so is it true that if a thing is worth valuing, it is worth study and investigation, in order that we may feel, see and understand its true merits.

We can forgive people for not valuing that which they do not understand, but is it reasonable to forgive them for not endeavoring to understand a something which they enjoy in a way, and desire to always have with them? Certainly it is contrary to reason for us to expect to speak intelligently on the subject, if we do not devote a little time to the study of it, in order that we shall know some of its peculiarities. Possibly you have noticed how freely almost everybody will pub-

licly express themselves on the subject of music. How frankly will they not say this or that is fine, not much, etc. Will the same people, if asked their opinion of some phase of any other subject, if ignorant of or unable to judge the subject, not frankly admit themselves unable to judge? They are compelled to rely on the opinions of those who have looked into the subject and made a study of it. Yes, it is intelligent to say nothing, if it would only prove our ignorance to attempt to say something.

So it is hoped that those who have the natural feeling for music, within them, will cultivate that feeling, by seeking to gather understanding about music. First, let us realize that it, too, is governed by systematic laws.

One would be thoroughly disgusted with a person who would insist upon talking English with the sentences always formed contrary to all laws of English grammar. Yet, musicians have to constantly endure a similar something through conversing with many on the art of music. These people put forth their arguments, regardless of what the laws and art of music have long since declared, which means only that their sentences are "topsy-turvy," with many words wrongly placed in them.

Immediately we begin to see our mistake, and subject ourselves to the humility of correcting such a mistake, so soon will we begin to have a race of earnest strivers. We all must know that we cannot assist at the Grand Opera, intelligently, without a definite idea of what is right in music. Nor can we truly enjoy the performance of an orchestra. Many correctly performed anthems in our churches will go through our ears without our knowledge and appreciation, making us miss a pleasure we should have enjoyed.

And what does it mean after all? Why this clamor for more music knowledge? It means the same as does the clamor for other knowledge. Man was made to the likeness of God. God is all knowledge. Man craves, or should crave, to perfect his being and the approaching perfection comes in the striving for knowledge, for it brings us closer to the understanding of Him to whose likeness we are made. And it is in aspiring to perfect the soul toward the understanding of the Creator, the source of all knowledge, which gives peace to man.

Is it not natural, then, that music which has been recommended to us through the followers of Christ, has in it untold pleasure? But they are to be enjoyed only by those who seek them. For thus it is with the peace and comfort of the soul, it comes only to those who seek it. If we stay from it, we can easily doubt, but while we doubt, we little know what sweetness and comfort slumbers in the hearts of those who have tried and succeeded in learning something of its truthfulness and power.

Advice to Beginners that Equally Applies to Advanced Pupils

H. C. Parsons

IN making up your mind to study music, think first of the beautiful art in all its glory and comfort, then of the benefit and joy it affords. Be determined to master it and do not tire of working, as it is uplifting and a pleasure. Let nothing short of proficiency satisfy you. Above all, find a good teacher who, if he understands the art of teaching properly, should be a judge of human nature, able to plainly explain each lesson he gives, so that the pupil may gain knowledge of the art; and practice with an understanding of the lesson.

Every one who can play or sing properly cannot teach; but the one who has the knowledge of the music and can plainly impart it to others, will be successful as a teacher. Knowledge is the key to all things. Practice rightly directed brings perfection. With a good teacher and a determined pupil, success is sure; but if your teacher does not have this ability, and you, this determination,—stop, for you are wasting time and money. Love your teacher and your studies. Listen to the instruction you get. Master each lesson, and your progress will be rapid and you will never regret the time and labor thus spent. Get the key, which is knowledge. Do not expect to learn too rapidly or to get a *good* teacher cheap. Remember, it has cost something for the teacher to have learned. Well paid for lessons, from an expert teacher, will reward you if your point is mastery.

Pupils and teachers will find the reading of musical literature a great help toward musical developement.

What "The Concert-Goer" says of "The Negro Music Journal

TO show what the world is thinking of our Journal, we reprint the following from "The Concert-Goer":—

"We have received Vol. I., No. 1 of The Negro Music Journal, published monthly, at Washington, D. C. J. Hillary Taylor and Agnes Carroll are the editors. The subscription price is $1,00 a year. It is an attractive publication, its copied articles are well selected, it contains some nice original matter and the following is its salutatory:—

'With this issue THE NEGRO MUSIC JOURNAL makes its debut. It is natural for one to desire to know the object of our new enterprise; hence we will sketch briefly the purpose of THE NEGRO MUSIC JOURNAL. It has been the editors' anxiety for many years to do something that would help our race towards a better knowledge and appreciation of the musical art; therefore, after several years study and investigation, we have established THE NEGRO MUSIC JOURNAL—a monthly magazine, devoted to the educational interest of our race in music. Since the Negro has news

papers and magazines devoted to other interests than those of music, and as music is a language spoken and loved by all humanity, irrespective of nationality, there is no reason why our race should not have, and be willing to support a journal devoted to the educational interest of the art in which our forefathers found so much consolation during the darker days; an art which has cherished humanity ever since man has been man; an art that is the voice of the celestial choirs; an art that is destined to live as long as man exists; and lastly, an art that will ever be instrumental in the culture of our natures and the broadening of our intellects.'

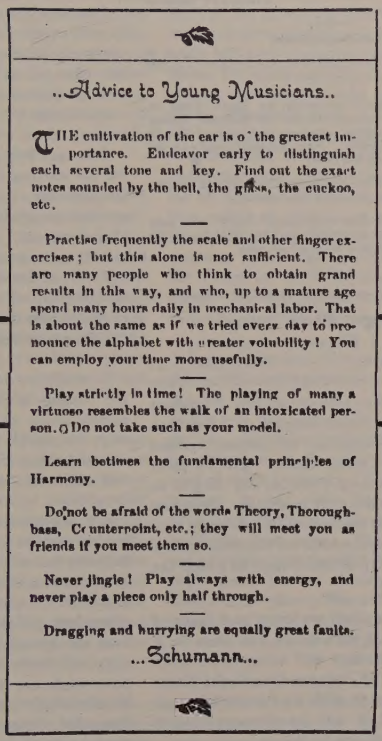
"Many of the colored race are painfully aware of the barrier that has been placed between them and the rest of the world their pride in anything exclusively their own, should be fostered and encouraged. This new enterprize may interest many in music who otherwise would not be reached, and their musical development is as important as anything else. The race is naturally musical. One of Dvorak's greatest symphonies is constructed upon Negro melodies, and the works of S. Coleridge Taylor would be a credit to any white man.

"The colored people are much slandered. White men daub themselves with cork, and give minstrel shows that would make any Negro ashamed of himself. White men also perpetrate so-called music under the name of 'rag-time,' representing it to be characteristic of the Negro music. This is also a libelous insult. The typical Negro would blush to own acquaintance with the vicious trash that is put forth under Ethiopian titles. If The Negro Music Journal can only do a little missionary work among us, and help banish this 'rag-time' epidemic, it will go down in history as one of the greatest musical benefactors of the age."

—Concert-Goer.

The soul of Music slumbers in the shell
Till waked and kindled by the masters spell,
And feeling hearts—touch them but rightly—pour
A thousand melodies unheard before.

—Rogers.



..Advice to Young Musicians..

THE cultivation of the ear is of the greatest importance. Endeavor early to distinguish each several tone and key. Find out the exact notes sounded by the bell, the glass, the cuckoo, etc.

Practise frequently the scale and other finger exercises; but this alone is not sufficient. There are many people who think to obtain grand results in this way, and who, up to a mature age spend many hours daily in mechanical labor. That is about the same as if we tried every day to pronounce the alphabet with greater volubility! You can employ your time more usefully.

Endeavor

Play strictly in time! The playing of many a virtuoso resembles the walk of an intoxicated person. Do not take such as your model.

Attention

Learn betimes the fundamental principles of Harmony.

Do not be afraid of the words Theory, Thorough-bass, Counterpoint, etc.; they will meet you as friends if you meet them so.

Never jingle! Play always with energy, and never play a piece only half through.

Dragging and hurrying are equally great faults.

...Schumann...

.....The.....

Negro Music Journal

(Published Monthly.)

J. HILLARY TAYLOR - - - EDITOR
AGNES CARROLL - - ASSISTANT EDITOR

—I—

Subscription Prices

Single Copy.....$ .10
Per Year.....1.00

—I—

Remittances should be made by Bank Draft or Check, Post Office Money Order, or Express Money Order. The above not being convenient, money may be sent by Registered Letter. New Subscriptions can begin any month during the year.

Discontinuences.—If you desire THE JOURNAL stopped notify us; otherwise, it will be continued.

Contributions or Communications which will help the Negro to a better knowledge and appreciation of the Musical Art, are solicited from all sources.

—I—

Communications and remittances should be addressed to

The Negro Music Journal,
J. HILLARY TAYLOR, Editor,
111 D Street, Southeast, Washington, D. C.

The interesting article of Mr. Theodore Drury in the September number of "The Colored American Magazine" of Boston, termed "The Negro in Classic Music," gives a clear idea of how necessary it is for the Negro to have a magazine devoted to music. How few of us know of the musicians of our race who are making decided marks for themselves and proving the ability of the Negro to grasp the best in music-art.

By what means shall we know and learn of our valued ones, if we discard the press? A glance at early history will bring us in touch with the horror of doing without the press. Now that we have it with its far reaching advantages, would it not be unreasonable to close our eyes and ears to it?

We, as a race, are so often unaware of our treasures, because of the few mediums through which a fitting place can be given them. So it has been with music. There has been no medium through which we could come into direct touch with our musical aspirants: thus it is, most of us are ignorant of them. Hence we do not hold in our hearts that pride and respect for them which a knowledge of their achievements would undoubtedly bring.

The intention of THE NEGRO MUSIC JOURNAL is to hunt our people from their many secluded corners and bring their honors before the public. Are you willing to begin to learn of your race as a musical people? If you are, then —Subscribe for THE NEGRO MUSIC JOURNAL!

Our race is beginning to grasp the idea that we are moving in other directions:—and why? Because they have been persuaded to read the general magazines and papers devoted to their interest. And so we are advancing musically and in music as an art. Do we doubt it? If we do, it is because we have not had a medium through which we could have gathered positive facts on the accomplishments of the Negro in this fine art.

It will now become utterly impossible for the Negro to plead rounded intelligence or appreciation of the race's accomplishments any longer, if he finds himself ignorant of our and other musical stars and does not take the means of eradicating that ignorance.

All peoples have given credit to the Negro for having the gift of natural musical ability; but this talent must be cultivated if we wish to preserve and advance it. If we sit quietly and fold our arms making no headway, some other less gifted will surely come along and take our honors from us. And why? Because they will have been industrious. They will have made use of their little talent, while we sit slothfully brooding over our natural gifts, forgetful of the necessary work all must undergo to hold fast to that which we have and to use and advance it to a loftier height.

Resolve that you will give your little mite toward the future elevation of our race musically. By each making such a resolution and

carrying it out, we must hope to eventually see a perceptible advancement along every line of the musical art.

We have heard from quite a number of musicians and music lovers, but the larger number are yet slumbering. We hope they will have pleasant dreams and awake with the realization that they have subscribed for THE NEGRO MUSIC JOURNAL! We should like to have the names and addresses of every colored musician, whether you intend subscribing or not, as we have a proposition we should like to make known to you. Please state explicitly the field in which you are laboring.

Colored composers and musicians who have had compositions published by various publishing houses throughout the country, are requested to forward us information that will enable us to know just where said compositions can be located, and the number published so far. Do not hesitate. Write us as soon as you can spare the time to wield the pen. Write us also what you think about THE NEGRO MUSIC JOURNAL,—how you feel its usefulness could be extended, etc.

We still desire brief articles on various themes, for publication. Try your hand at the pen, you may surprise yourself. Every teacher should be able to write intelligently about the art from which he gains a livelihood. Upon the teacher's proficiency in the art, depends the uplifting and culture of the common people. Be therefore determined to improve along all branches of the musical art. It would interest us to know the character of the music performed on pupil's recitals by the classes of our different colored teachers.

Keep your eye on the lookout for the November issue, as it will contain some specially interesting features not found in our past issues. Send in your subscription before that time, so as to secure the number. Have your friends do likewise. There will be something interesting for all, hence, do not hesitate, but be sure to secure your copy.

There is music, there is music and there is music again. This can be truly said in regard to the Capital City, as the Grand Army Republic Encampment, 1902, unfurls the stars and stripes in a grand parade on October 8th, to be viewed by thousands from all parts of the United States. Sweet patriotic airs will float in the balmy air and thousands of voices will pour forth their souls into music that will truly tell how a people love their country and honor the stars and stripes,—those stars and stripes that have waved over all the earth; whose messages have been carried to the lowly and oppressed; whose fight for liberty and freedom is too well known and alas! those stars and stripes that shall ever stand for all that is fair, honest, ennobling and pure in a nation of power and wealth and patriotism. THE NEGRO MUSIC JOURNAL extends a welcome to all the veterans that may have the honor of participating in the Encampment. We also condole those whom God hast called to slumber, never to awake.

A good musical library can be obtained by those who are buyers or subscribers of THE NEGRO MUSIC JOURNAL, by preserving each number of the Journal until Volume I is completed. Then, have them bound and you will be surprised at the convenience and usefulness of such a volume. We will be pleased to furnish anyone, (for 10c. in stamps each), with back numbers, who may not have begun with the first issue. You should encourage your friends to subscribe immediately so that they might be sure of securing each issue of THE NEGRO MUSIC JOURNAL, as it will be impossible to obtain back numbers after the supply now on hand is exhausted.

We desire more agents in all parts of the country to solicit subscriptions for THE NEGRO MUSIC JOURNAL. Energetic agents can make from two to three dollars a day. Those having a knowledge of music will make good agents. However, if you desire to act as agent, write us immediately for order blanks, receipts, sample copies, etc. Do not be afraid to try the agency, if you desire employment.

Musical Notes

In Washington

Mr. Albert L. Neal, a specialist of harmony, counterpoint and instrumentation, has resumed his labors for the season at his studio, 416 D Street, Southeast.

Mr. J. Hillary Taylor, Elementary Pianoforte Teacher, is accepting pupils for the season, at his studio. 111 D Street, Southeast. Children a specialty,

Mme. Anna Lee Slade, soprano soloist and dramatic reciter, is now accepting engagements for the season. Those who know her powers as an artist, will be found wherever she appears.

The choir of St. Augustine's Church will resume its winter schedule the first Sunday in October. The new pipe organ now in construction will be the delight of the choir and congregration, when completed.

Mrs. Clara Brawner Thomas, of St. Cyprian's choir, has thoroughly recovered from a serious illness and resumed her position as leading soprano of the said choir. Her voice is fast gaining its old familiar sweetness.

Mr. Sylvester Thomas, the leader of the Columbian Orchestra, deserves mention for his energetic endeavors. His orchestra had the honor of playing for the High School Commencement for the past June. Mr. Thomas has for several years been organist of St. Cyprian's Church, and merits credit for his ability as an accompanist.

After a successful tour of the New England States, Messrs. Joseph H. Douglass and Ford Dabney have returned and resumed their work in Washington musical circles. Mr. Douglass will give a recital on Wednesday, October 8th, 1902, at the People's Congregational Church, M Street, between 6th and 7th streets, N. W. He will be assisted by a few of Washington's best talented musicians.

There is no doubt that those who will attend "An Evening with Concone at Israel C. M. E. Church in October will greatly enjoy the interpretation of Concone's Mass in F, as Mr. Harry Whythe Lewis, director, assisted by Miss Georgie Savoy, organist, have worked hard to please those who may attend. Mr. J. Hillary Taylor, Editor of "The Negro Music Journal," will deliver a lecture on "A Plea for the Musical Advancement of the Negro in Msuic."

Out of Washington

Prof. W. Thomas Adams, of Boston, is doing much for the musical development of our race in his city and vicinity. His labors as editor of "The Boston Advocate," and teacher of the piano, voice and organ, should be very highly appreciated.

Butte, Mont., has in the person of Mr. H. C. Parsons, a teacher of the mandolin, guitar and banjo. It can be seen from his article in this issue, that he is a believer in the seriousness of his art. This can be well commended, for his instruments are just those which are too often lightly considered.

Mr. Sydney Woodward, the noted Negro tenor, appeared in a recital at Morning Star Baptist Church, Boston, Mass., on September 25th. He was assisted by Messrs. S. M. Payne, D. D. Petty, Miss Mary Greene and Mme. Gowing. The audience was large and it well appreciated Mr. Woodward's sweet and soulful voice. The other artists were well received.

The great interest manifested by Prof. Theodore Drury, of New York, toward the Negro embracing Grand Opera is note-worthy. His successful performance of "Faust," last season, marked an epoch in the classical advancement of the Negro musically. Therefore, it is hoped other musicians in various sections of the country will endeavor to interest their community in both grand opera and oratorio, as both musical forms furnish inexhaustible riches for the musical elevation of a people.